

All I Have

RUENELL FOY TEMPS

All / Have



All / Have

CELEBRATING CERAMIC ARTIST

RUENELL FOY TEMPS

1940 – 2020

By Sheridan Hill

All I Have: Celebrating Ceramic Artist Ruenell Foy Temps

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More details about Ruenell's life and work are available at www.RuenellFoyTemps.com as well as a guestbook inviting those who have her art to register the pieces in an ongoing effort to create a more complete archive of her work.

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ALL I HAVE

CELEBRATING CERAMIC ARTIST

RUENELL FOY TEMPS

1940 – 2020

*I cannot accept less than
perfection from myself.
In my work and in my life,*

I give all I have.

—Ruenell Foy Temps

DEDICATION

My wife was animated; she had a smile that lit up the faces of everyone around her. Ruenell was passionate about her art, passionate about life, and passionate about teaching. She was always the kind of person who put other people first, noticing when someone was in need, and doing what she could to help.

When disease took Ruenell's life on March 14, 2020, the art world lost a phenomenal artist. I knew I had to do my best to tell who she was: as an artist, teacher, and woman. Within a month, I was chronicling and photographing her work, collecting her letters and artifacts, updating her website at www.RuenellFoyTemps.com, and, in some cases, finishing the ceramics she left that were complete except for glazing and firing.

Who knows what might have happened if she had been given another decade to create, evolve, interact with other artists...to peak as an artist. And then to conclude her career. This book is an attempt to capture what was and imagine what might have been. I want to leave a record of Ruenell's contribution to the art world, and hope this book inspires and expands the horizons of artists and students working today.

Clifford Temps
January, 2021



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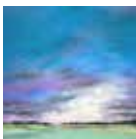
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In my dreams and in my
imagination,
I was able to create a world I loved
and could look forward to spending time in.

—Ruenell Foy Temps



RUENELL FOY TEMPS

Ruenell Foy Temps was a ceramic artist who focused on self-awareness, relishing the trial-and-error of art. Although she studied with some of the world-class ceramic artists of her time, she never let ego get in her way.

She described her creative process as an encounter with the invisible. “I listen, working with clay, until the sculpture takes over,” she wrote, “the sculptures guide me and seem to complete themselves.”

Immersing in the sculptures, paintings and hand-written notes Ruenell left behind, it’s clear that her art emerged from a deeply interior place. Ruenell wrote often about what moved her, what moved inside her, using the nearest scrap of paper within reach. She searched relentlessly for words to describe the reoccurring process of waiting for creative impulses to fully manifest— and then to demand creation.

Temps walked barefoot through the creative process, observing every grain of sand. After mastering basic potter’s skills, she moved on to more expressive vessels, and from sculptural vessels to pure sculpture. She often expressed the desire for her art to rise above the bounds of ego and personality; ceramic art specialist and historian Jeffrey Spahn points out that Ruenell pushed the boundaries of form and materials.

*Opposite:
Young Ruenell in the high
desert where she grew up,
1951. Ruenell’s work was
greatly influenced by the
vastness of the desert.*

“Ruenell was talented enough that she could have chosen only to paint, or to work solely in metals or glass,” Spahn says. “But she chose to work primarily in clay and glaze, and for this she had a profound appreciation. Her running thread was an exploration of what the material could do. How far could she push it? How tall could she make it? How far could she make it cantilever? How organic? How formalistic? And that is the beauty of clay; it can do all of those things.” — *Jeffrey Spahn, Berkeley, CA gallery owner and ceramics consultant*

Bob Nichols, her contemporary in the original San Francisco Potter’s Association (now the Association of Clay and Glass Artists of California), joined Ruenell in exhibiting at top-tier events in California’s golden age of ceramics. Nichols describes Ruenell first as a pioneer.

“I know of no one whose work is similar to Ruenell’s,” Nichols said. “She came on the scene as this petite, delightful woman making these amazing pieces without using a potter’s wheel. In the ’70s she was using a variety of techniques; press molding, (pushing clay onto another form), draped molding (draping over the outside of a form), and she took many different approaches to the clay. She was a person of phenomenal energy and dedication to her work. Her hand-building skills and use of tools have affected my career ever since.”

Napa ceramic artist Tom Collins notes Ruenell’s originality. “She always picked out the best people to study with—Peter Volkous, Paul Soldner—she went to the top and learned from them, and then her work had that strength, but she always found her own way.”



Art is a soundless way of sharing. -Ruenell



Ruenell's Florida showroom

PROLIFIC LIFE

Before Ruenell's life was cut short in 2020 from a heart condition, she had enjoyed five decades as a multi-media artist and an enthusiastic, sought-after art teacher.

Within the pages of this book lie a representative sampling of Ruenell's art. An exact number of the unique pieces she produced—in ceramics, paintings and oil pastels—is nearly impossible to ascertain; perhaps in the thousands. Additionally, she left behind dozens of pieces that were completed except for glazing and firing, and she also provided specific instructions on how each piece should be completed. After Ruenell's passing, her husband Cliff undertook the archiving as well as glazing of some of his wife's unglazed pieces.

Cliff was a key part of Ruenell's studio life, at her side throughout her career, building brick kilns, customizing studio spaces, moving the pieces she created that weighted almost as much as she and packing or crating work to be shipped to shows. Cliff acknowledges that several hundred pieces of Ruenell's work are unaccounted for because they were purchased throughout the 1960s, '70s, and '80s. During that time, you would have seen Ruenell's art exhibited in California and national art galleries. Many of her ceramic pieces are in notable institutional collections throughout the country, including the Oakland Museum of California, City and County of San Francisco, Bank of Hawaii, as well as Perdue and Bemidji universities. Ruenell's art professors, acclaimed ceramics artists themselves, are among the individual art appreciators who added her work to their private collections. Contemporaries in the art world at the time, Peter Voulkos, Paul Soldner, and Robert Fritz, became friends and admirers of Ruenell's work.

WOMAN, ARTIST



Ruenell entered the University of California at Davis in 1958, choosing the major that most girls were steered toward—Home Economics—on a partial scholarship. Taking an art class as her elective in her first semester compelled her to switch majors, and in so doing enter an eclectic and fruitful period in the world of California art and art education. It was a fabulous opportunity to take classes under established artists such as Wayne Thiebaud and Ronald Peterson.

Half-way through her junior year at Davis, Ruenell married Cliff and moved to Berkeley, where he was completing a civil engineering degree. Ruenell continued working with paint at Oakland City College (1961 and part of 1962), and later at College of Marin, where she was introduced to ceramics. When their daughter was born in 1968, Ruenell stayed true to her vision to make a career of being an artist.

In 1969, the San Francisco Art Institute accepted Ruenell in the bachelor of fine arts program. There, she took painting and drawing classes from Ton Holland and Sam Tchkalian. The latter introduced her to his friend Peter Voulkos, Professor of Ceramics at U.C. Berkeley. Ruenell received her BFA from SFAI in painting in 1970. She applied for the MFA program there, submitted art samples, and was thrilled when accepted.

Upon realizing that Ruenell was a female, the institute sent an immediate rejection letter. The school had reasoned that a master degree is wasted on a woman, who is sure to spend her life as a wife and mother. In fact, Ruenell was already married and a mother.

While the shock of rejection on the basis of gender was mighty, it did not stop Ruenell. She resumed the fight to earn a master's degree and teach. Peter Voulkos was impressed with what he saw in her College of Marin ceramic work and helped cut the institutional red tape to clear her for admissions to U.C. Berkeley. Ruenell earned the MFA in design, with an emphasis in ceramics, from UCB in 1971.

From 1962 through 2011, Ruenell's work won awards and acclaim at major juried art festivals and shows from New York to Hawaii and points between. She spent the summer of 1974 as Artist-In-Residence at Anderson Ranch Arts Center in Snowmass, Colorado, where she met and worked with its founder Paul Soldner.

Jeffrey Spahn does not hesitate to speak to the longstanding gender biases in art. "I like to remind people that all of these famous men like Peter Volkous had teachers who were women, and if we don't remember these woman in history, history will not be told right. The women artists were simultaneously raising children, balancing careers, and were not exhibiting full time. If we double back, we can say their work was just as good but did not get the same airplay as their male counterparts."

"Her work," said collector E. John Bullard, "is interesting and worthy of being collected and exhibited. Ruenell is a woman whose talent was part of California's Golden Age, with Voulkus, but her work was overlooked due to gender discrimination."



Ruenell in 1981

*Art is a
powerful opportunity
to engage in the
artist's point of
view.*

—Ruenell



Simplicity has a compelling appeal.

*I eliminate the superfluous; hopefully, what remains
is the essence needed to make each form thrive
and activate its own space.*

—Ruenell

LESS IS MORE

Ruenell worked in clay, painting, and oil pastels. She taught ceramics, design, drawing, and materials and techniques as a college instructor as well as in dozens, if not hundreds, of workshops for institutions and groups in California and spent six weeks putting on workshops in Australia at the invitation of that country's Art Council in 1987. She experimented with found-material art, including a sculpture made from scrap wood, another from an old ironing board to which she attached hammered copper decorations, and others from pieces of redwood that she carved hieroglyphics symbols into with a blow torch.

In her ceramic art, Ruenell took dozens of complex steps and used worlds of patience to produce work that possess a true elegance of form.

"My goal is to enrich forms by clarifying," she told *Ceramics Monthly* magazine in their January, 1983 issue. "Simplicity has a compelling appeal. I eliminate the superfluous; hopefully, what remains is the essence needed to make the form thrive and activate its own space."



Watching Ruenell's work come out of the kiln, writer/artist Joanne Burstein wrote that, "a series of ancient cultures and rituals come to mind.... The sensibility of this work is Bauhaus and classical Greek, and the scale is mannerist, the technique dates from the English and German potteries of the Middle Ages." (Burstein was referring to salt firing.)

Ruenell told Burstein that, "Forms that excite me have an attitude which is just right.... Each curve and edge becomes very important to me—each angle of each edge. I spend a lot of time examining, changing and refining until...a purity of form evolves."



The 1979 first edition of *Hands in Clay* featured Ruenell as a slab-builder, with a series of photographs of the diminutive artist working with a slab of clay over two feet tall.

She created many pieces of ceramic art that were unexpectedly—and delightfully—large. "I use slab so that I can build pieces larger than I could otherwise," said Ruenell, her arms around a giant clay column.

Ruenell built the top sections of her tall vase forms out of large single slabs. After easing a slab into shape, she brought the edges together, scored them, sprayed them with a solution of water and vinegar, and used a paint roller on the outside of the cylinder while simultaneously pressing from the inside with a cardboard tube covered in the cloth arm of a sweatshirt to tighten the seam. Her round bases started from hemispherical press molded forms. She cut out a hole where the top would be placed, added a strip of clay around the opening to strengthen it, and joined the cylinder to the base, creating the vase shape. Lastly, she transferred the vase to the wheel for final shaping. On the

wheel, Ruenell refined and sharpened the lines of the vase and curved the neck. Other composite stoneware vases she made were classic columns: slab cylinder, press-molded top and base, a thrown foot, and handles that were extruded tubes or squares.

Ruenell rarely used a single method to build a piece. Her work was usually made using various combinations of wheel throwing, slab, press-mold, extrusion, carving, indenting and hand-building techniques. Some of her vessel forms were supported on short hand-formed column shaped legs, and some were adorned with hand-formed imaginary serpent-like creatures. She showed particular attention to suggesting how some of her pieces might have been put together with simulated buttons and stitching. In Ruenell's last years she explored new directions and employed different combinations of construction methods that can be seen in the chapter New Directions in Clay.



*I listen, working with clay, until the sculpture
takes over...the sculptures guide me and
seem to complete themselves.*

—Ruenell

Bob Nichols observed first-hand Ruenell's inventive techniques for problem solving.

"She would press-mold slabs into large containers, such as commercial kitchen sieves or mixing bowls," he says. "She rolled out slabs of clay, let them stiffen slightly, stood them on edge or wrapped them around cylindrical forms until they were hard as leather. Then she attached the slabs to previously-formed base shapes."

"Ruenell's approach to handles as dramatic sculptural additions had a great impact on my sensibilities. Most enduring to me were her approaches to applying marks to clay slabs. She used a variety of sticks, large kitchen rolling pins, and seam darters (small, rolling spiked wheels used by seamstresses). It was this compressive manipulation of soft clay slabs that has remained part of my work ever since."

— Bob Nichols, California ceramic artist



PAINTINGS AND OIL PASTELS

Ruenell kept her painting skills active throughout her career. She switched between two and three-dimensional work to keep her ideas coming in both. Unlike her ceramic work, which evolved without considering if it would sell, her oil pastels were offered through commercial gallery outlets and the San Francisco Museum of Art rental gallery. They found wide acceptance by individuals and professional decorators. Many now adorn the walls of corporate offices in companies like Nordstrom and Kaiser Permanente. A small sample of her paintings and oil pastels is included in this book.





Ancient Punch Bowl
22" x 21" x 17½"

Sculptures

Victorian Showcase
30" x 15" x 8"





Showcase w/Handles
32" x 20" x 8"

Gekko Bottle
19" x 12½" x 6"





Cash Register
13" x 13" x 12"

Sox Box
17" x 11" x 12"



Embellished Cube
10" x 12½" x 6"





Stoneware Loaf
10½" x 9" x 5"

Obelisk w/ Handles
20" x 10" x 6½"



“A relentless artist who developed one of the most unique hand-building styles I have known, independent of prevailing fads.”

– Allan Widenhofer





Tall China Painted Monument
30" x 16" x 10"



Bleeding Monument
12" x 18" x 7"



Combination of Shapes
18" x 18" x 12"



Mound on Slab
9" x 17" x 8"



Funky Punch Bowl
17" x 25" x 16"



Tall Vase Form
w/ Flared Top
34" x 15" x 9"



Tiger Tails
54" x 7" x 3"

Tiger Tails
handle detail





Tiger Temple
23" x 15" x 15"



Leppard Foot Stool
7½" x 11" x 11"



Closed Bug Box
8" x 6" x 3"

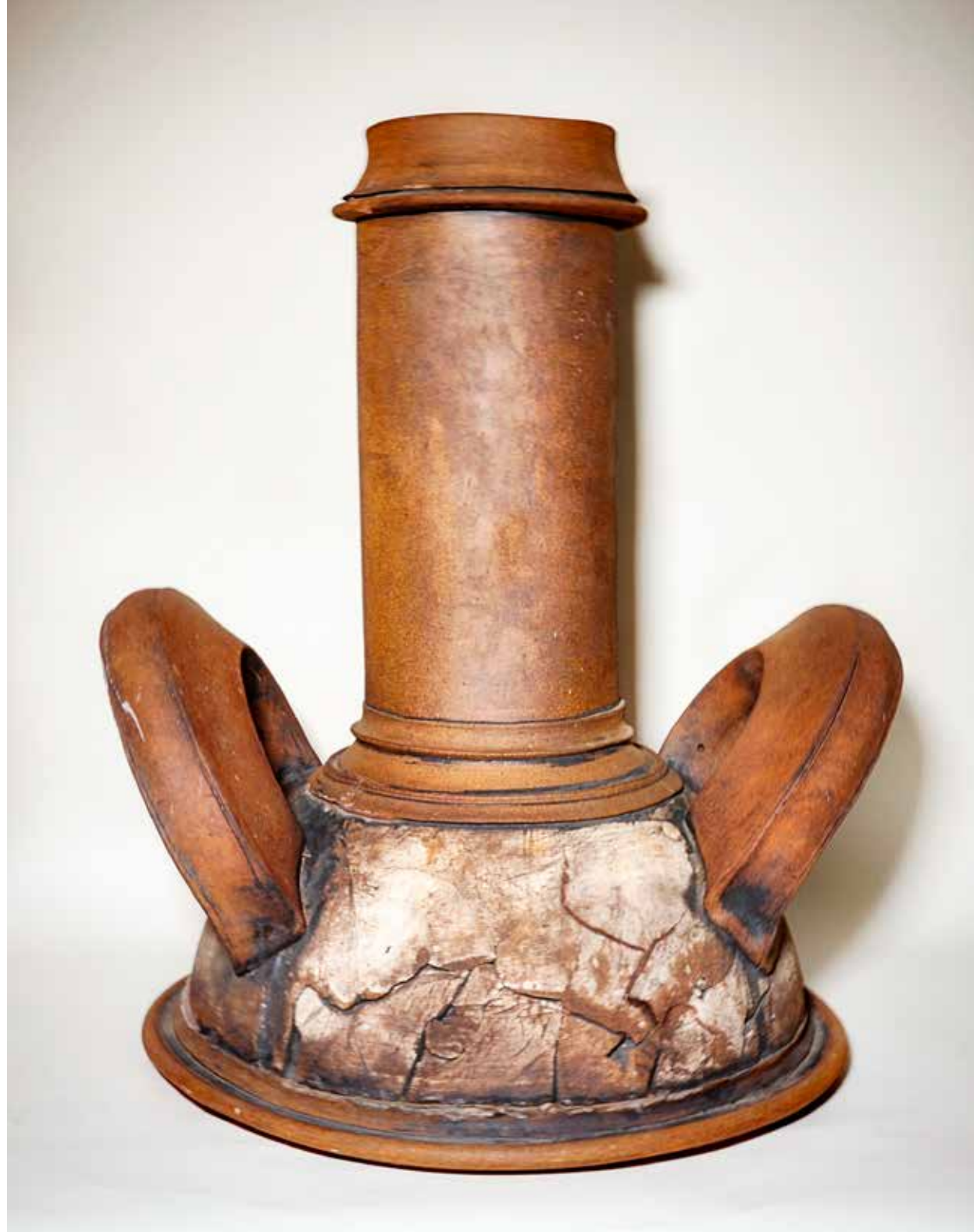
Closed Loaf Form
6" x 13" x 4½"



Stained Covered Container
12" x 23" x 21"

Stained Vase Form #1
28½" x 15" x 15"





Stained Vase Form #2
29" x 24" x 23"

Tall Vase Form
37" x 22" x 22"





Green Monument
w/ Pink Blush
7½" x 14" x 3"



Inlaid Covered Container
11" x 22" x 16"



Inlaid Container
w/ Scroll Handles
6" x 11¼" diameter



Inlaid Tube w/ Feet
36" x 13" x 7"



Hellifiknow
33" x 14" x 8"

Esoteric Device

28" x 17" x 9"



Fabric Embossed Milk Can

13½" x 15" x 12"



Tall Bulging Form
24" x 6" diameter



Covered Container w/ Neck
12" x 21 $\frac{3}{4}$ " x 19"



Glazed Vase Form
24" x 11 $\frac{3}{4}$ " x 11 $\frac{3}{4}$ "

Thrown and Altered Bottle
13 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ " x 5"



Peter Voulkos Trade
20" x 19" x 11"

**"A talented, brilliant person and lecturer of
art design and related areas."**

— Peter Voulkos



Resurrected Vase Form
10" x 13½" x 7½"



Miniature Urn
 $3\frac{1}{4}'' \times 2\frac{1}{2}'' \times 1\frac{3}{4}''$



Quilted Bed
 $5\frac{3}{4}'' \times 6\frac{1}{2}'' \times 7\frac{3}{4}''$

Small Trophy
 $3\frac{3}{4}'' \times 4'' \times 3''$



Chat Group Furniture
 $5\frac{1}{4}''$ tallest piece



Found Wood
w/ Clay Sculpture
12½" x 12" x 7"





**“Her unbounded energy, the monumental size of her work,
her conscientious, compulsive desire to share and teach...a
successful studio production potter/artist.”**

– Allan Widenhofer



Whimsical Cup
3" x 2" x 2"

Functional Ceramics



Flower Cup
3½" x 4" x 3"

Bowl Set
7" to 9" diameter



Ionic Cup
5½" x 4" x 3¼"



Three Ionic Cups
4" to 4¾" tall

**“Aesthetically strong, invoking a personal
symbolism, with mystical suggestions.”**

— Paul Soldner

Goblet
9" x 6" x 3"





Hard to Handle Cup

4½" x 5" x 3"



Hard to Handle Pitcher

3½" x 7" x 3½"



Small Teapot
6" x 4" diameter



Hand Build Demitasse Cups
5" x 3" x 1½" average



Notched Lid Container
8" x 5½" diameter



Splash Decorated Platter
6" x 23" diameter

Slab Cup
3½" x 6" x 3"



Low Bowl w/Handles
5½" x 19" x 12½"



Open Weave Platter
3" x 18" diameter



Multicolor Inlaid Platter
4½" x 21" diameter

Blue & Black Inlaid Platter
5½" x 23" diameter



Rope Pattern Platter
4" x 24" diameter



Large Lidded Box on Legs
13" x 8½" x 6½"





Small Lidded Box on Legs
7" x 5" x 3"

Iconic Serpent Bowl
7" x 9" x 5"



Adorned Functional Ceramics

Nut & Bolt Bowl
3" x 6" diameter



Hardware Dish
4½" x 10½" diameter





Ionic Bowl w/ Handles
8" x 7" x 4½"



Ionic Bowl
6" x 8" x 6"



"Enjoy" Serpent Bowl
7" x 8" x 5"



Ionic Serpent Bowl
7" x 9" x 5"



Ilmenite-Stained Serpent Vase
18" x 12" x 6"



Four Footed Serpent Vase
13" x 11" x 6½"



Ilmenite-Stained Bug Vase
15" x 15" x 9"



Bug Covered Lidded Jar
13½" x 6½" x 5"



Horn-Handled, Footed Vase
16" x 8¼" x 3½"

**"She conveys meaning through her art...
through her very being."**

— Peter Voulkos



Ionic Serpent Bowl
7" x 9" x 5"



Victorian Vase
23" x 16" x 10"



Incised Vase
19½" x 12" x 9½"



Standing Tall
25½" x 14" x 9"



Calico Vase
20" x 9½" x 5¾"



Corked Serpent Bottle
14" x 6" x 3"

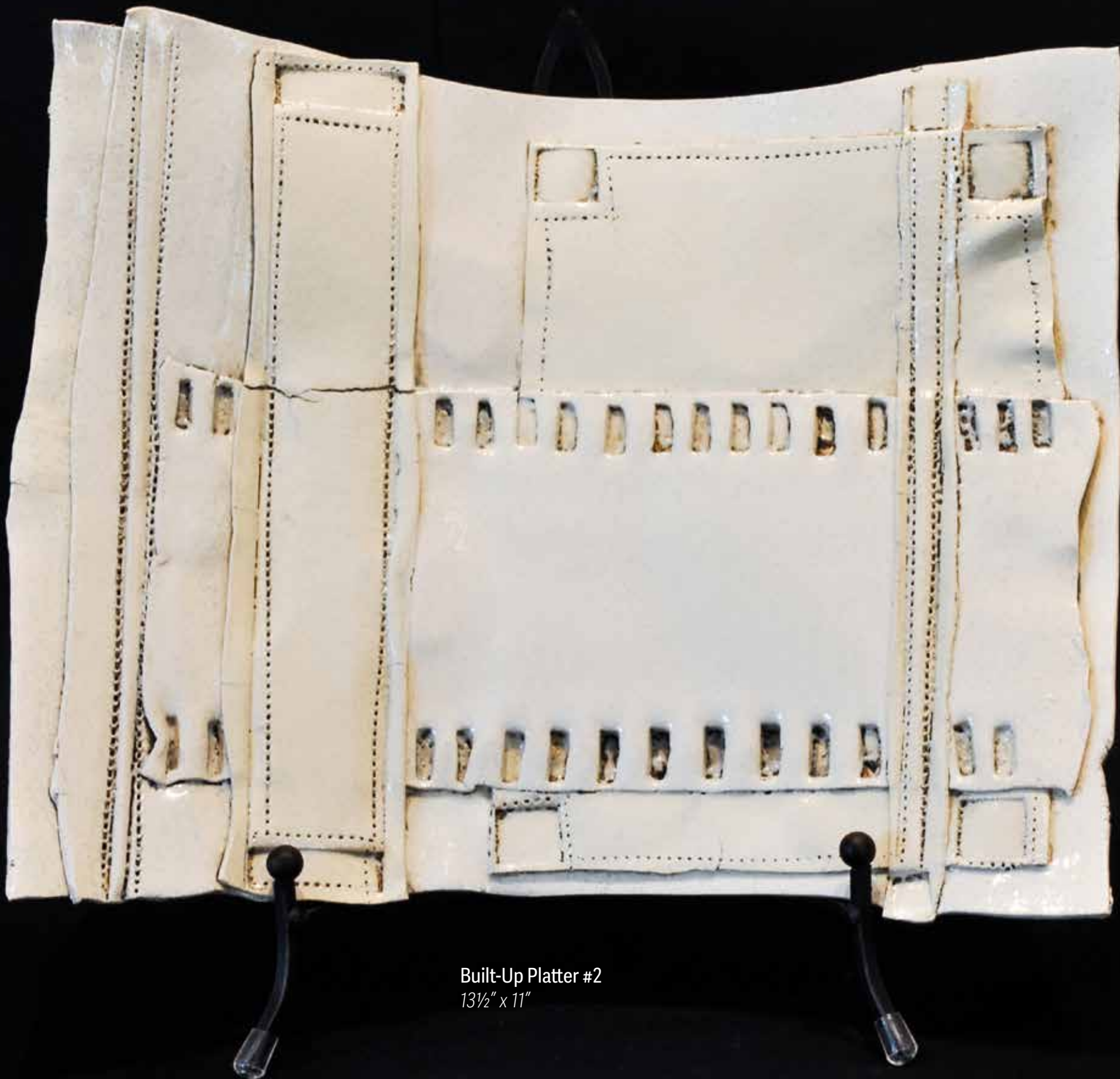
Coiled Bottle
11½" x 5½" x 4"



Happy Serpent Teapot
4½" x 7½" x 5"



*Art has always been my motivation ...
I'm too much of an idealist to be anything
other than an artist. —Ruenell*



Built-Up Platter #2
13½" x 11"

*New Directions
in Clay*



Built-Up Platter #1
16½" x 11"



Built-Up Platter #3
14" x 11½"



Open Woven Platter
13" x 11"



Peg Board
15" x 4³/₄"

"Provocative and beautiful."

— Paul Soldner



Blackrock Lookout
5" x 3½"



Blackrock Gnomes
4" x 4" x 1½"

Blackrock Emperor
9½" x 5" x 4"



Blackrock Contessa
11" x 4½" x 3"



Antique Flower Sculpture
 $8\frac{1}{2}$ " x $2\frac{3}{4}$ " diameter

Small Flower-Lidded Jar
 $9\frac{1}{2}$ " x 6" diameter





Large Flower-Lidded Jar
15½" x 9¾" diameter



Tapered Flower-Lidded Vessel #1
 14" x 4" x 4½"



Tapered Flower-Lidded Vessel #2
 26" x 5" diameter



Tall Flower-Topped Jar #1
15½" x 4½" x 4½"

Very Tall Flower-Topped
Jar on Slab Base
34" x 10" x 6½"





Very Tall Flower-Topped
Jar on Round Base
38" x 12" diameter

New Dawn Skyscape
Oil Pastel - 22" x 29"



*Oil Pastels on Paper
and Paintings*

Fire in the Sky
Oil Pastel - 29" x 41"



*I enjoy creating vast spaces so imaginations
are able to soar there.*

—Ruennell



Stormy Skyscape
Oil Pastel - 22" x 29"



Blue Skyscape
Oil Pastel - 29" x 41"



Sunset Skyscape
Oil Pastel - 22" x 29"



Peace
Oil Pastel - 29" x 41"



Waimea Summer
Oil - 30" x 40"



Sonoma Field
Oil - 40" x 50"



Landscape
Oil - 24" x 30"

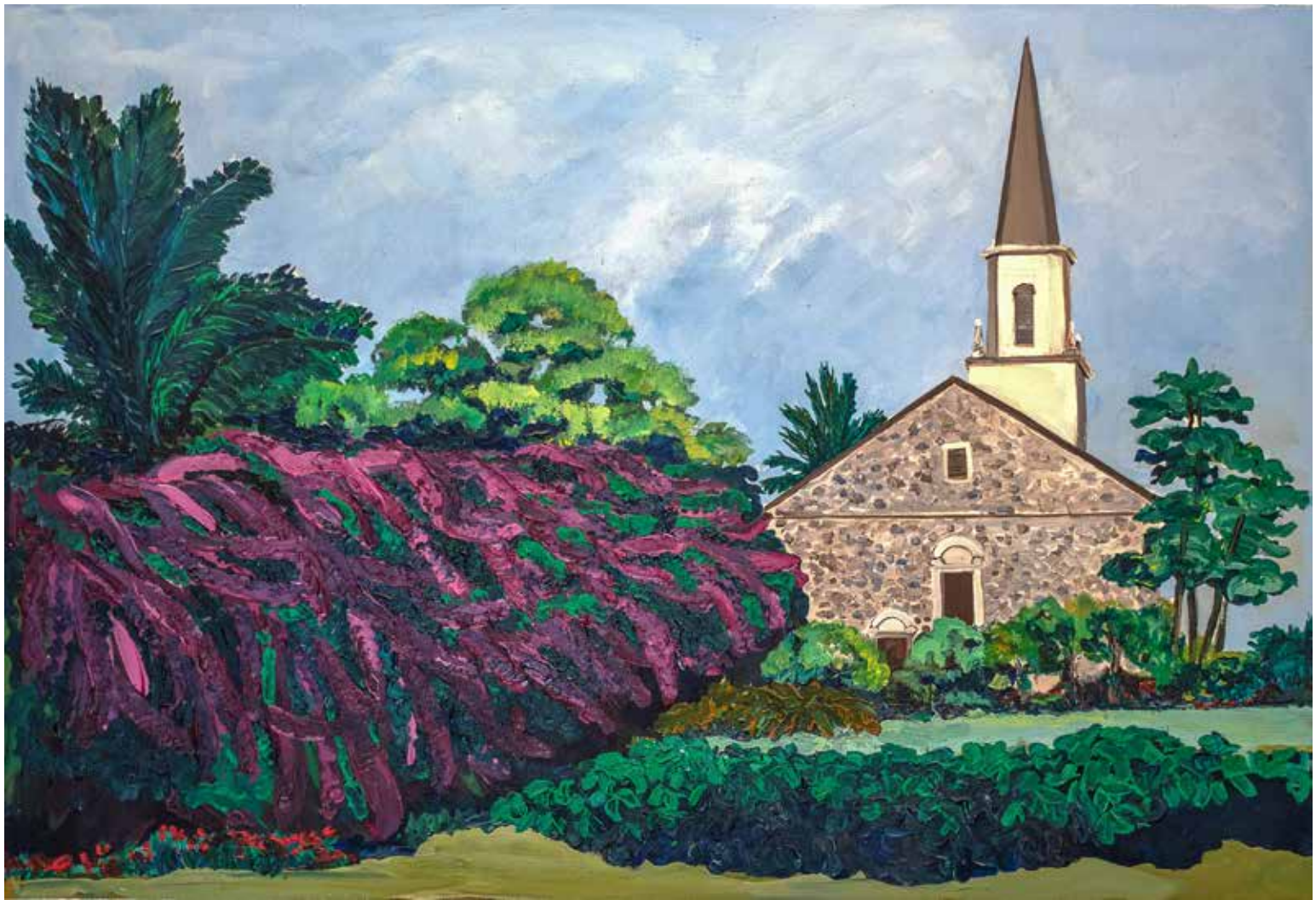
Bronze Medal, California State Fair, 1962



Landscape at End of Room
Acrylic - 60" x 72"



Autumn Leaves
Acrylic - 57" x 41"



Church in Hawaii
Acrylic - 60" x 73"



Still Life
Acrylic on Plywood - 35" x 40"



Mood Red
Acrylic - 46" x 66"



*I loved teaching –
sharing concepts
and energy.
–Ruenell*

“An interesting personality who delights in exciting her audience when lecturing or teaching.”

– Paul Soldner

APPENDIX

Selected List of Awards and Accolades for Ruenell Temps Art

TEACHING, TEXTBOOKS AND PERIODICALS

Instructor, College of Marin, Kentfield, CA, Drawing and Composition, Design,

Ceramics and Materials and Techniques

Workshop, San Jose State University, CA, Ceramics

Workshop, San Jose, CA, City College

Workshop, Fresno State, CA, University: Ceramics

Workshop, University of California at Santa Cruz: Ceramics

Guest Instructor, Palo Alto, CA, Cultural Center

Resident Instructor, Anderson Ranch Arts Center, Snowmass Village, CO:

Summer 1974

Five-day live-in workshop at Big Creek Pottery, Davenport, CA, 1975

Lecturer tour, Australia: 2 months in 1987

Feature Article, *Ceramics Monthly*, January, 1983

Work included in *Hands in Clay*, Charlotte F. Speight, Alfred Publishing, 1979

Work Included in *American Craft*, June/July 1981

JUROR AND SHOW INSTALLATIONS

Entry and Awards Juror: Marin Society of Artists Annuals, 1975 and 1979

Entry and Awards Juror: San Francisco Civic Arts Festival, 1975 and 1978

Entry and Awards Juror: Sausalito, CA, Art Festival, 1979

Membership Juror: Association of Ceramic and Glass Artists of California, 1984
and 1985

Show Installation: Marin Society of Artists, CA, 1977

Show Installation: College of Marin Gallery, Ceramics and Sculpture Annual,
1978

Show Installations: Artisans Gallery, Mill Valley, CA., for Allester Dillan and
Alice Corning, 1978

SELECTED AWARDS

California State Fair and Exhibition, Bronze Award, painting, 1962
Media 66, Walnut Creek, CA, Civic Arts League CA, Merritt Award, 1966
Marin County, CA. Art and Garden Fair, First Place, sculpture, 1967
Media 67, Walnut Creek, CA, Civic Arts League CA, Purchase Award, 1967
San Francisco Potter's Association Fall Annual, Award 1972
Pottery II, California Polytechnic, San Luis Obispo, CA, Purchase Award, 1973
San Francisco Civic Arts Festival, Purchase Awards (2) 1973 and 1974
Richmond, CA, Designer/Craftsman, Purchase Award, 1973
Marin County Fair, CA, Honorable Mention, 1974
Mill Valley, CA, Fall Art Festival: Potter of the Year, 1974
San Francisco Potter's Association/College of Marin, Clay and Glass 75:
Exhibition Award
California State Fair and Exhibition, Bronze Metal. 1975
Marin County, CA, Fine Crafts, Award, 1975
Sausalito, CA, Art Festival, Award, 1980
National Cone Box Show, Purchase Award, 1981
Marin County, CA, Society of Artists, Dan S. Wood Award, 1981
California State Fair, Award, 1981
Marin County CA, Fair, Best in Class (Ceramics), 1983
California Crafts Museum, San Francisco, CA Celebration of Clay and Glass,
Purchased Award
Oakland Museum, CA, for Permanent Collection, 1984
State of Florida, Division of Cultural Affairs, Artist Enhancement Grant, 2007

INVITATIONAL AND SOLO SHOWS

Ames Gallery, Berkeley, CA. 1971
University of California Medical Center, San Francisco, CA, 1972
Galleria del Sol, Santa Barbara, CA, 1973

Fairtree Gallery, New York, NY, 1973
 The American Hand, San Francisco, CA, 1974
 College of Holy Names, Oakland, CA, 1974
 Los Robles Galleries, Palo Alto, CA, 1974
 Marcia Rodell Gallery, Los Angeles, CA, 1974
 Two-person show with Phillip Cornelius
 Temple Emanu-el, San Francisco, CA, 1974
 Marin, CA, Society of Artists, First Invitational Exhibition, 1974
 Palo Alto, CA, Cultural Center, Statement in Sculpture, 1974
 Ninth Circle, Palo Alto, CA, 1974
 College of Marin, Kentfield, CA, 1975
 San Francisco Art Commission/San Francisco Museum of Art Sculpture
 Exhibition at Capricorn
 Asunder Gallery, 1975
 Scripps College, CA, 31st Annual Invitational Ceramic Exhibition, 1975
 Association of San Francisco Potters, Clay and Glass Conference, 1977
 Richmond Art Center, Richmond, CA, 1977
 Touchstone Gallery, San Francisco, CA, 1977
 Thiel College, PA, 100 Tea Pots, 1979
 Elizabeth Fortner Gallery, Santa Barbara, CA, Bay Area Ladies -
 A Clay Exhibition, 1979
 Anna Gardner Gallery, Stinson Beach, CA, Ceramic Forecast, 1978
 Elizabeth Fortner Gallery, Santa Barbara, CA, 1979
 Myer, Breier, Weiss Gallery, San Francisco, CA, Functional Forms, 1980
 California State University at Fresno, CA, Clay Exhibition, 1981
 The Young Gallery, San Jose, CA, 1981
 California State University, Fresno, CA, 1981
 Gallery Eight, La Jolla, CA, 1981
 Oakland Museum, CA, Collector's Gallery, 1984
 Santa Barbara, CA, Museum of Art, Containers of Culture, 1984

Craftsman's Gallery, Scarsdale, NY, 1984
 Santa Rosa, (CA, Junior College, 1984
 College of Marin, Kentfield, CA, Three Artists, 1984
 Santa Barbara, CA, Museum of Art,
 Containers of Culture of Four Continents, 1984
 The Craftsman's Gallery, Scarsdale, NY, 1984
 Santa Rosa Community College Gallery, Santa Rosa, CA, 1984
 The Gallery, Burlingame, CA, 1985
 The Craftsman's Gallery, Scarsdale, NY, 1984
 Santa Rosa Community College Gallery, Santa Rosa, CA, 1984
 The Gallery, Burlingame, CA, 1985
 Elizabeth Fortner Gallery, Santa Barbara, CA.), Cups, 1985
 Marin Arts Council (San Rafael, CA, Art Feast, 1984 and 1985
 Civic Arts Gallery, Walnut Creek, CA, West Coast Clay, 1986
 Designer's Showcase, Hillsborough, CA, 1986
 Artisan's Gallery, Mill Valley, CA, An Exhibition of Tea Things, 1987
 The Contemporary Museum, Honolulu, HI,
 Pacific Rim Sculpture Exhibition, 1994
 The Art Center at Mauna Lani, Kohala Coast, HI 1994
 Studio 7, Holualoa, HI, 1995
 Santa Cruz Museum of Art and History, Santa Cruz, CA, 2011

INSTITUTIONAL AND INDIVIDUAL COLLECTIONS

City of Walnut Creek, CA.
 City of San Francisco, CA.
 Oakland Museum, Oakland, CA.
 Cal Poly, San Luis Obispo, CA.
 College of Holy Names, Oakland, CA.
 Purdue University, IN
 Bemidji State University, Margaret Harlo Collection, MI.

Leslie Ceramics, Berkeley, CA. Toki Collection
Kaiser-Permanente, Administrative Office, San Francisco, CA
Lakewood Ranch Medical Center, FL.
Robert Fritz, San Jose, Ca.
Paul E. Soldner, Aspen, CO.
Jean P. Yates, Santa Rosa, CA.
Peter Voulkos, Berkeley, CA.
Tom Collins, Napa, CA.
Elizabeth Fortner, Santa Barbara, CA
Eleanor Bender, Great Neck, NY.
Elio Benvenuto, San Francisco, CA.
Dora De Larios, Venice, CA.
Eleanor Bender, Santa Fe, MN.
Eleanor Rapp, Santa Fe, NM.
Bruce and Marcia McDougal, Davenport, CA.
Catherine Hirsoux, Kensington, CA.
Alice Corning, Mill Valley, CA.
Jan Schachter, Portola Valley, CA.
William Albright, San Anselmo, CA.
Doris De Lario, Culver City, CA.
Nordstroms, Costa Mesa, CA.
Ihilani Resort and Spa, Kapolei, HI.
Bank of Hawaii Land Trust Department, Honolulu, HI.
Bianchi, Engle, Keegin & Talkington, San Rafael, CA
Jeffery Sturgis, Sarasota, FL



*I cannot accept less than
perfection from myself.
In my work and in my life,
I give all I have.
— Ruenell Foy Temps*

